



POCKET ART

FIGURE DRAWING

The Quick Guide to Mastering
Technique and Style

Miss Led, a.k.a. Joanna Henly

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INTRODUCTION

Drawing every day is something I never tire of, and my favorite subject has always been people. I love the challenge of capturing a person's expression and mood—not just through the face, but through that person's body language and movement. As you'll discover, figure drawing is a kind of character study, allowing you to illustrate a person's individuality and expression—through posture, activity, environment, and even dress.

There are so many wonderful directions that figure drawing can take you, whether it's something you've always wanted to master, a means to help you express your ideas better, or a way to spend your time simply for the sheer love of drawing.

Drawing is such a dynamic storytelling tool—just look at all the illustrations in newspapers and books raising awareness for social and political issues. You'll see drawings celebrating individuals and figurative illustrations advertising the next exciting products. Figure drawing is versatile, expressive, and important to many creative professions.

As a full-time fine artist, commercial illustrator, and mural painter working under the name Miss Led for almost 10 years, I try to engage and experiment in as many different directions as possible. I'll show you how can you do it too.

In this book, I'll take you from learning the basics to gaining confidence in your work. I'm excited to share some of the methods that work for me. I'll give you my full “must have” materials list, easy-to-follow tips for understanding proportion, tutorials for working on subjects both seated and moving, tried and tested secrets for drawing in public, and lots of tricks that will help you produce drawings from memory or imagination.

Mastering figure drawing is about spending time looking and doing. Go to exhibitions, look at how other artists draw, and keep sketching the amazing people around you. The more you draw, the quicker you'll develop your own line, expression, and style. Everyone can do it. How exciting is that?

Let's get drawing!

—Miss Led

► *Girl in Red Sweater*



DIFFERENT DIRECTIONS

I enjoy working in many creative fields and have fun exploring diverse approaches. Having that flexibility means that I can work with a client who has a classical brand and is looking for a traditional touch, but I can also take on a project that requires a more modern fashion approach.

If you wish to become a figure artist—and why wouldn't you?—here are some of the different directions you might like to go in.



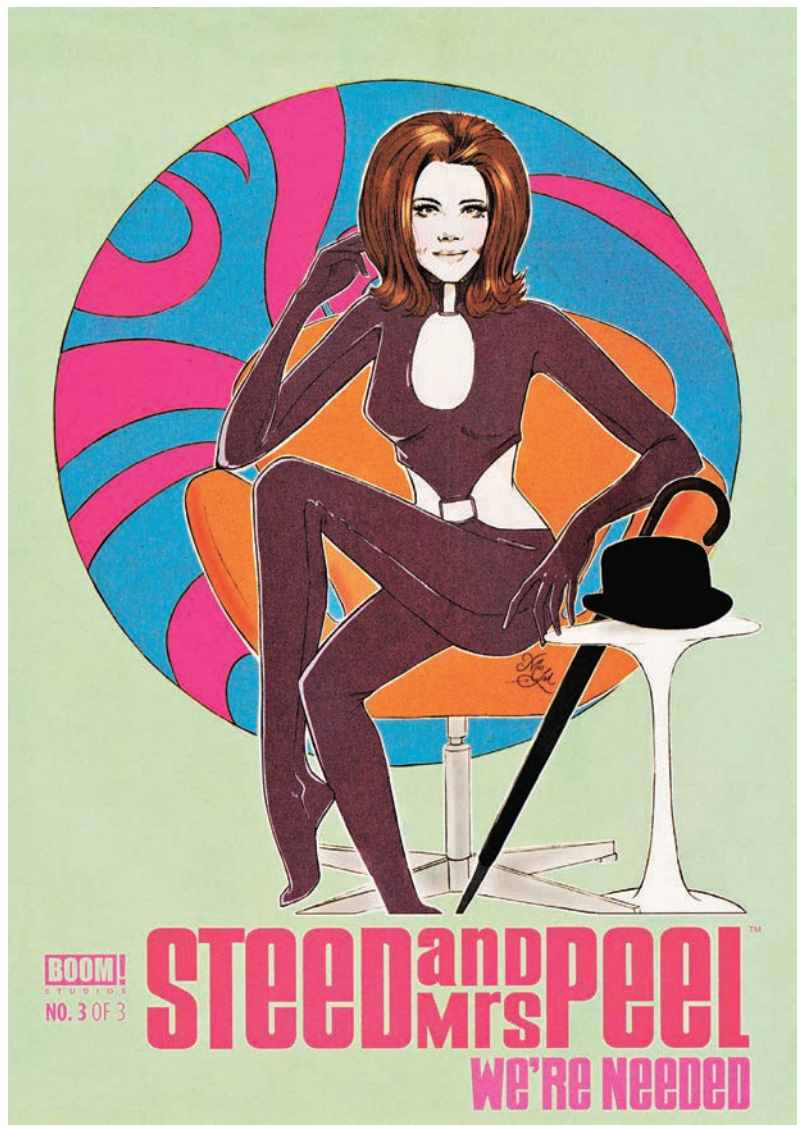
Storyboarding, or using drawings to show step-by-step scenes, is a familiar technique in many different professions—some of them glamorous! Storyboarding illustrations are used to pitch ideas for film, advertisements, music videos, animations, and so much more. This image is a scene for an advertising campaign—following the life of a dress—that was printed in magazines in the UK for a popular laundry product.

Resort Life



Fashion illustration is huge and it's not just about clothing. This type of illustration has a real energy and movement to it and might cover anything from editorial, advertising, packaging, and branding to live fashion shows and events, and of course, online content for sites and blogs. Here's a paper doll design promoting a new season launch for H&M.

Comic book art and character design make great use of your imagination and skills in playing with faces and body types and by capturing the figure in every imaginable activity. This type of drawing is used in poster art, comic books, and graphic novels, of course, but it's also seen in editorial illustration, publishing, advertising, and animation. The list goes on. Here's my cover design for an issue of *The Avengers* series comic for BOOM! Studios.





Live event art and illustration has seen a boom in the last few years. Creating figurative art in an exhibition space, department store, or in a festival is as thrilling as it is challenging. Here's an illustration for a live eight-hour Ted Baker launch event from a few years back. What a great experience!

TOOLS AND MATERIALS

PAPER

For drawing, I prefer working on paper with a smooth surface. A package of ordinary printer or photo copier paper will do as it's neat and texture-free and can really take a lot of erasing and over-drawing.

If you want to keep all your practice sketches together, an inexpensive pad of cartridge paper is all you need. For sketching on the go, keep a small book-style sketch pad in your bag or backpack. Make sure it's sturdy because you won't have a drawing board handy when you're surreptitiously sketching in cafes and airports.

For more finished work, a pad of Bristol board or Bristol paper is a good choice. Cartridge paper is great for sketching, but for me personally, the less texture, the better.

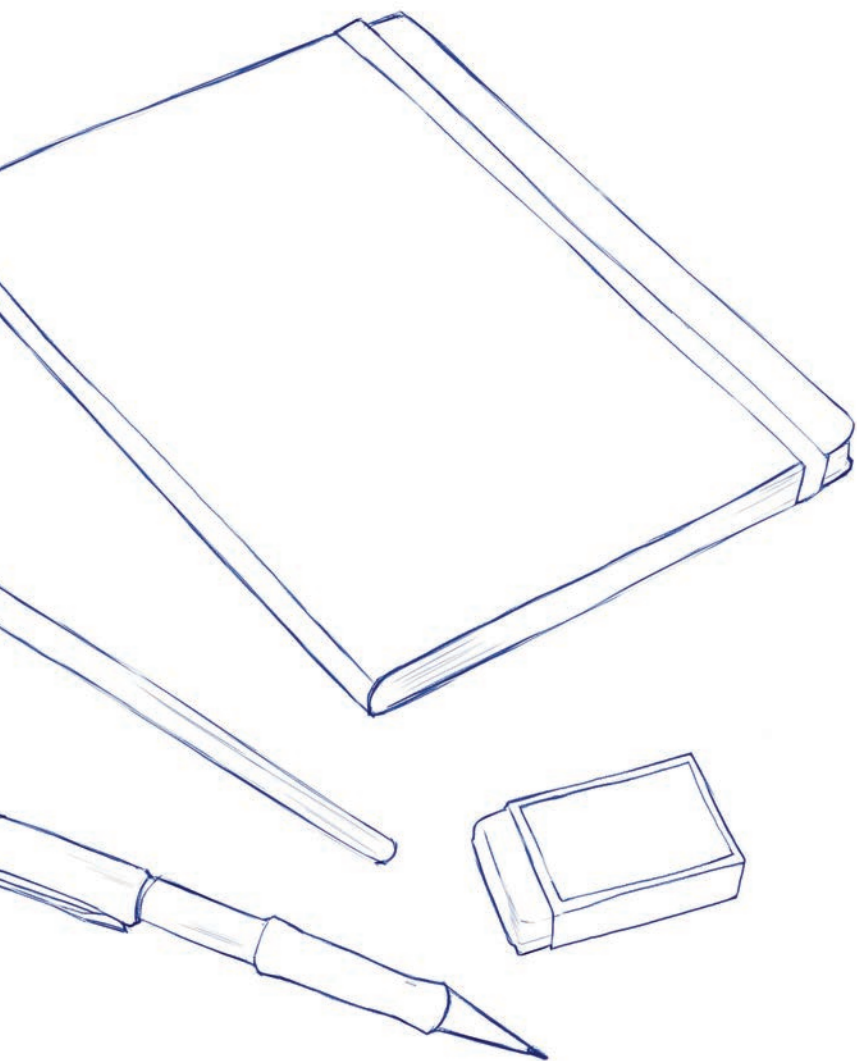
PENCILS

HB and B pencils are great for most sketching. Start with the HB: It's right in the middle of the hardness to softness range, with a wide range of tones. It's easy to erase and a perfect all-rounder to work with. The B pencil is a little softer and blacker, it smudges more easily, and it's also very nice to work with.

I like to keep a collection of retractable (mechanical) pencils on hand, with leads ranging from light to very black and from thick to thin. Retractable pencils are particularly useful for sketching on the go because they don't need sharpening and they come with a fitted eraser. The diameter of the leads that I like to use range from 0.3 to 0.9 mm.

ERASER

You'll need a good eraser for pencil drawing. If you have only one, make it a kneaded putty eraser. These won't leave eraser crumbs behind, and they can be shaped to get into tiny, tight spaces. Start with a clean pliable new one for the best results. I also have a retractable Staedtler Propelling Graphite Eraser in my kit for graphite drawing.



WATERCOLOR PAINT

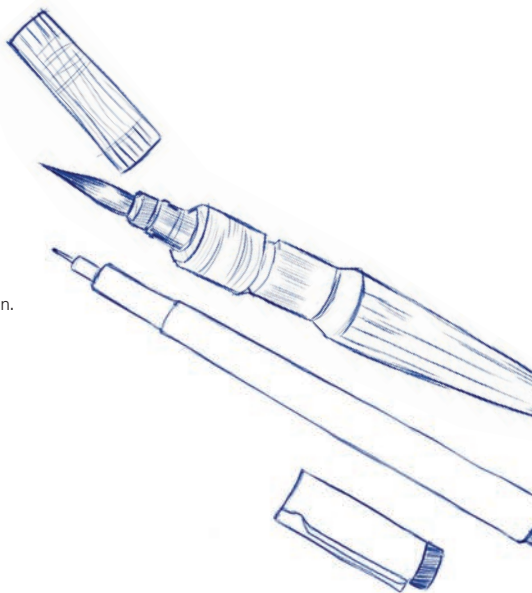
I suggest starting with a mini kit of pan watercolors so that you can take it everywhere with you. Most of the major watercolor companies make good quality field kits for this purpose. Most kits come with a paintbrush, so all you need is water to get started.

If you run out of a color, it's easy to replenish—simply buy a small tube of the matching color, use it to refill the empty pan, let it dry, and you're good to go!

WATER BRUSH

This is a brush with a reservoir to hold a small supply of water. Whether you paint on gallery visits, holidays, or while taking walks outside, a water brush keeps things a lot simpler. Use it directly on the paper to dilute the paint or soluble materials you're using. You can also load it with a particular watercolor pigment that you work with often. Purchase a basic set of brushes in various sizes. I suggest a set of three: a fine, a medium, and a chiseled tip.

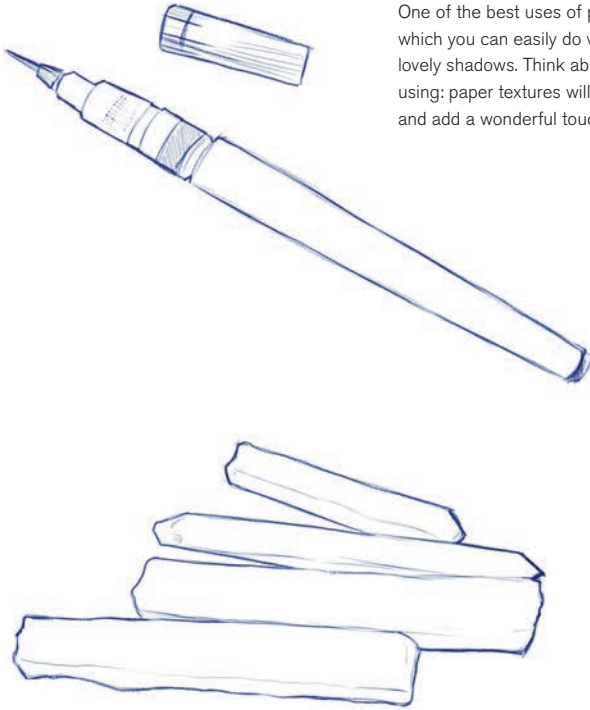
Note: An empty water bottle is a great addition to your watercolor kit. Carry it with you so that you can replenish your water brush on the go.



PASTELS

I recommend buying a box of medium-soft pastel sticks. They can become messy, so keep them separate from your other materials. And be prepared: Pack some baby wipes for keeping your hands pastel-free!

One of the best uses of pastel is smudging, which you can easily do with your finger to create lovely shadows. Think about the paper you're using: paper textures will be visible with pastels and add a wonderful touch to a drawing.



INK PEN

I suggest getting both Micron pens and soft brush pens. For smaller details and fine lines, use the Micron pens. I have a collection that range from tip diameters 0.3 to 0.9 mm. Brush pens are great for expressive sweeping marks and outlines because they have a great, bold ink flow. By applying different degrees of pressure, you can achieve a wide range of line qualities that will really bring strength to your work.





PENCIL TECHNIQUES

Your pencil has a lot more to offer than just creating your beautiful marks. Your new favorite tool will help you understand proportion, shape, and scale. It will also help you master the tricks of drawing the body from different angles and foreshortening the figure. In fact, your trusty pencil will support your understanding of what you see and how to record it and, if used well, will help you develop these core skills in no time.

HERE'S HOW IT'S DONE

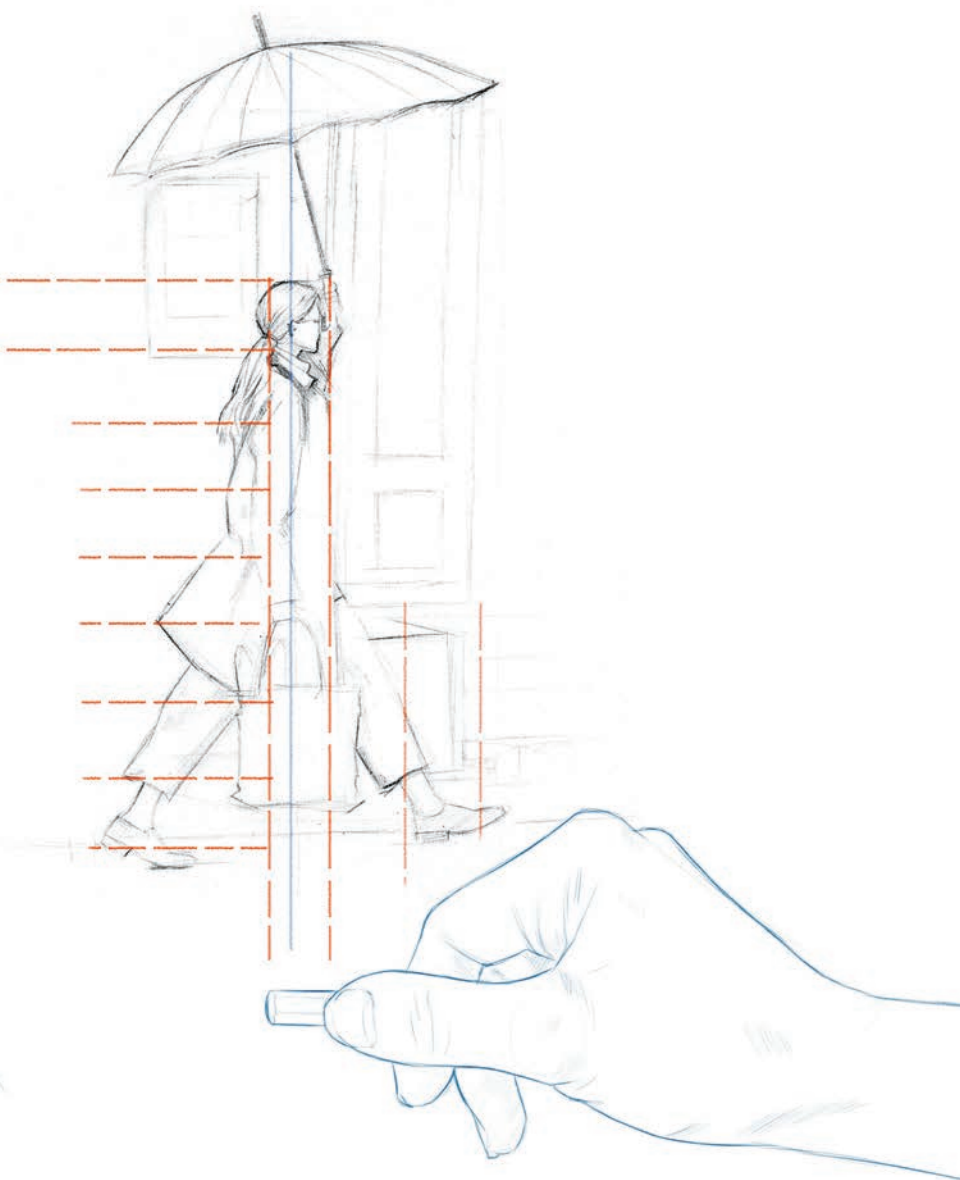
Hold your pencil in your drawing hand with your arm extended. Use the distance between the tip of the pencil and your thumb as a measurement gauge. Move your thumb up and down the pencil to find the position that marks the distance you wish to measure.

To capture angles, extend your arm, holding the bottom of the pencil with a soft grip. Use it to match the desired angles before holding the position and applying it to your drawing. Give it a few tries. Just as hand lengths are used as a unit of measurement for horses, head lengths can be used as a unit of measurement for the human body. A figure measures between seven and eight head lengths.

With one eye closed, bring the pencil in line with your subject. Measure the length of the head and mark it on the pencil with your thumb. Then, with your shoulder as your anchor and your arm steady, bring the tip of your pencil under the chin to mark the second (head) measurement. Then, continue down.

You can use this method of measurement no matter how close or far you are from your subject.





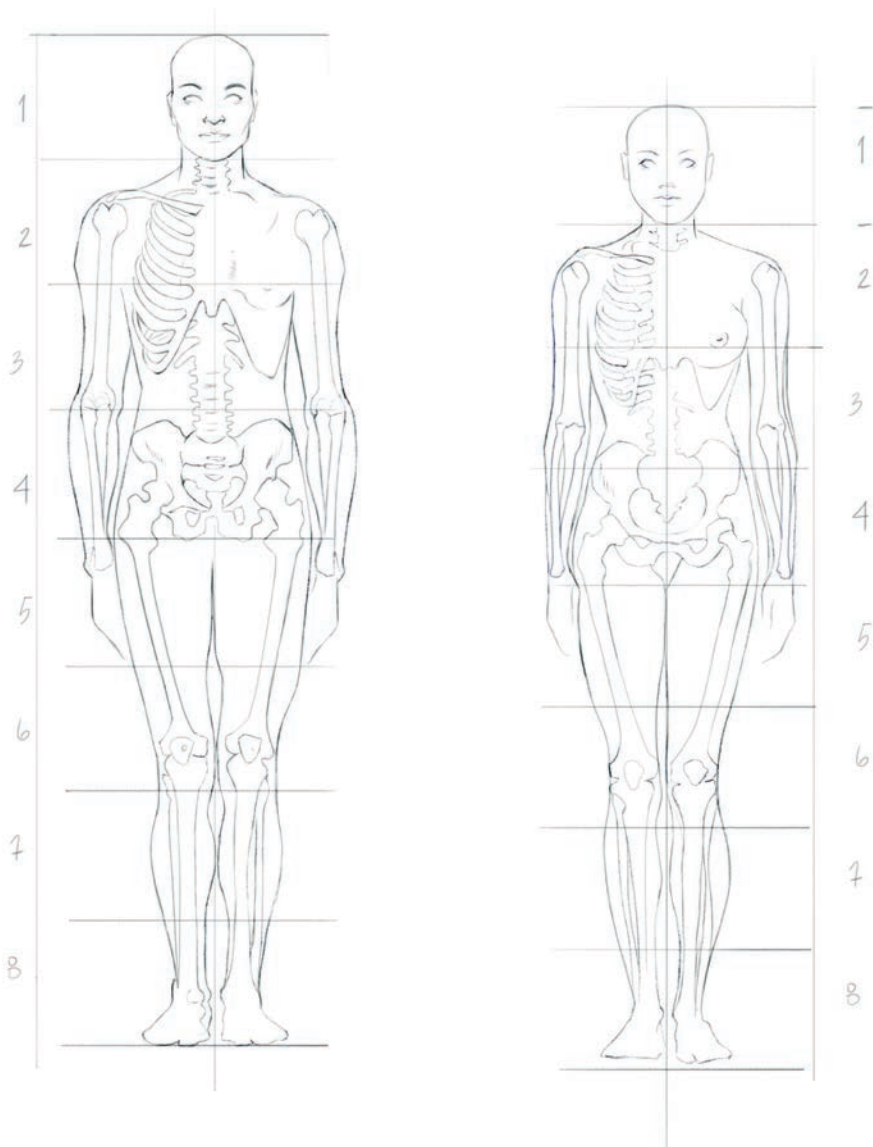
PART ONE: THE BODY





BODY PROPORTIONS

We've started to talk about using the head as a basic unit of measurement for the body—and it's as good as any measurement for a rough guide. Bodies are very different, one to the next, so this is an approximation that will help you judge and estimate the relationship between body parts.



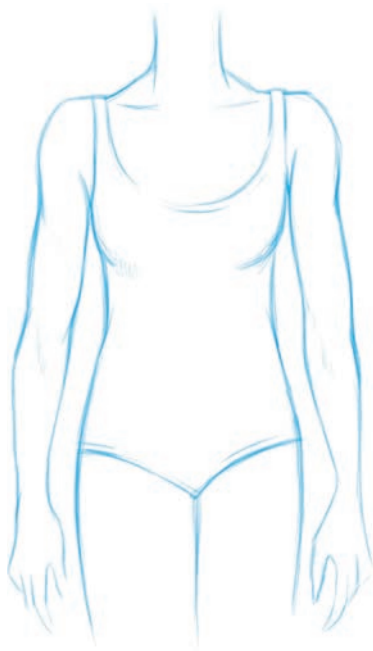
Observe both the male and female figure in profile to see the average difference in body frame.

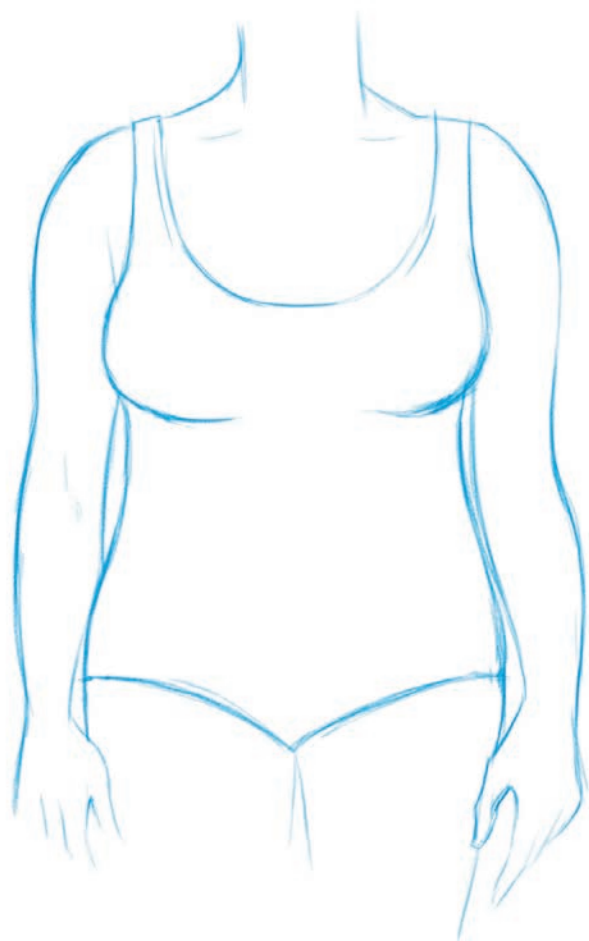


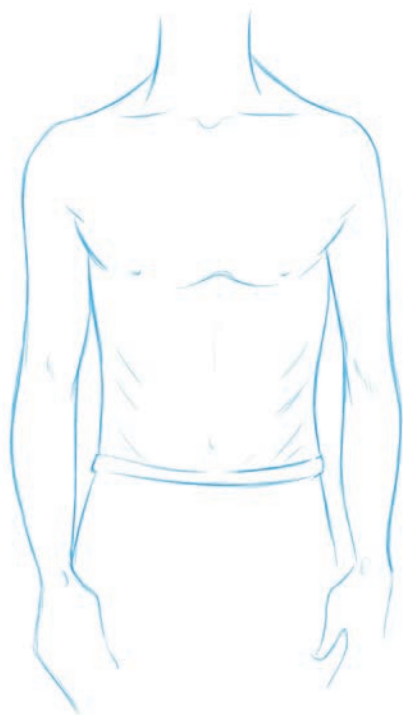
BODY TYPES

All bodies are beautiful. We're built with wonderful variations in stature and form. Here are a few drawings I created for a fashion website that helps consumers buy the correct garments for their body shape.

Female body shapes: slim, athletic, and curvy

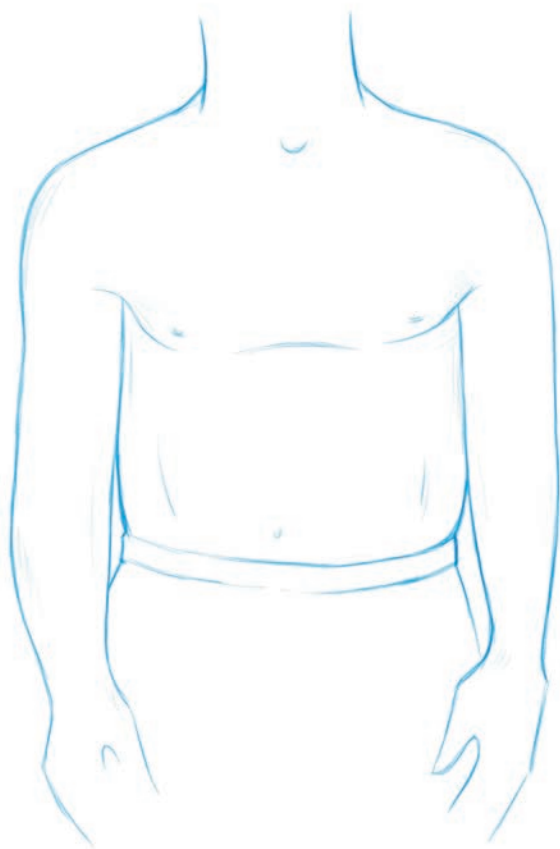






**Male body shapes: slim,
athletic, and thickset**







▲ *Into Bloom*, personal project



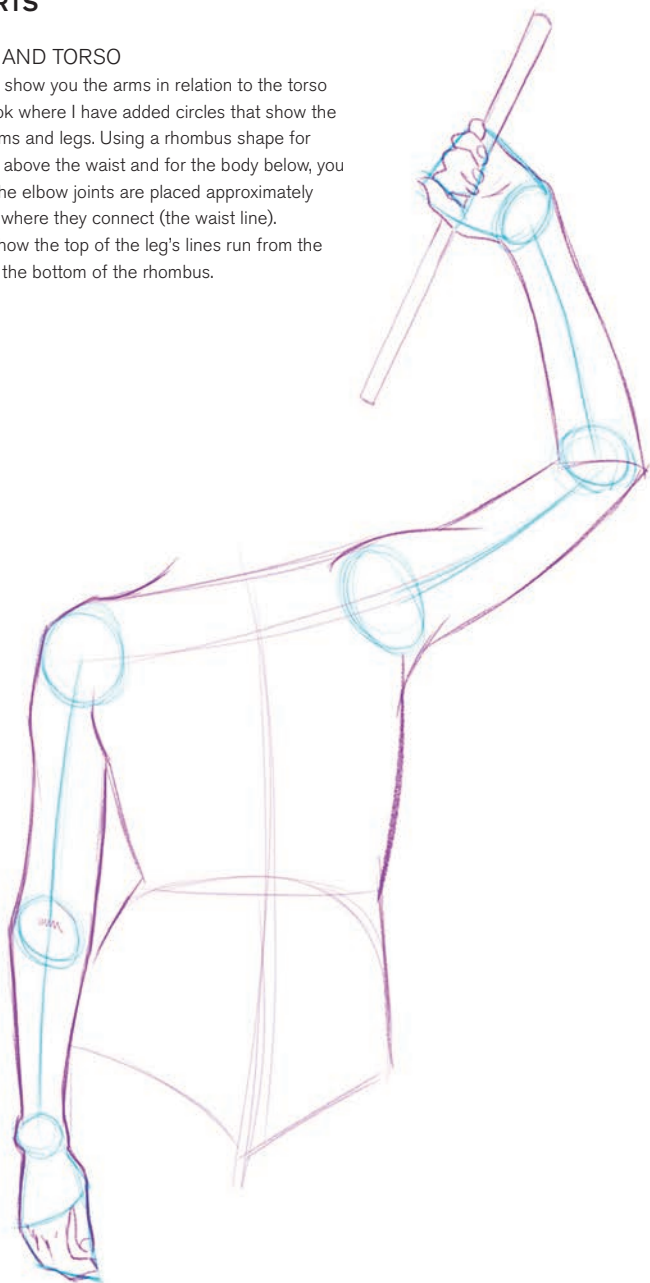
▲ Work for Clinique's makeup line; a frame from a commissioned animation

BODY PARTS

THE ARMS AND TORSO

These images show you the arms in relation to the torso and spine. Look where I have added circles that show the joins of the arms and legs. Using a rhombus shape for both the body above the waist and for the body below, you can see that the elbow joints are placed approximately along the line where they connect (the waist line).

Observe also how the top of the leg's lines run from the waist line and the bottom of the rhombus.





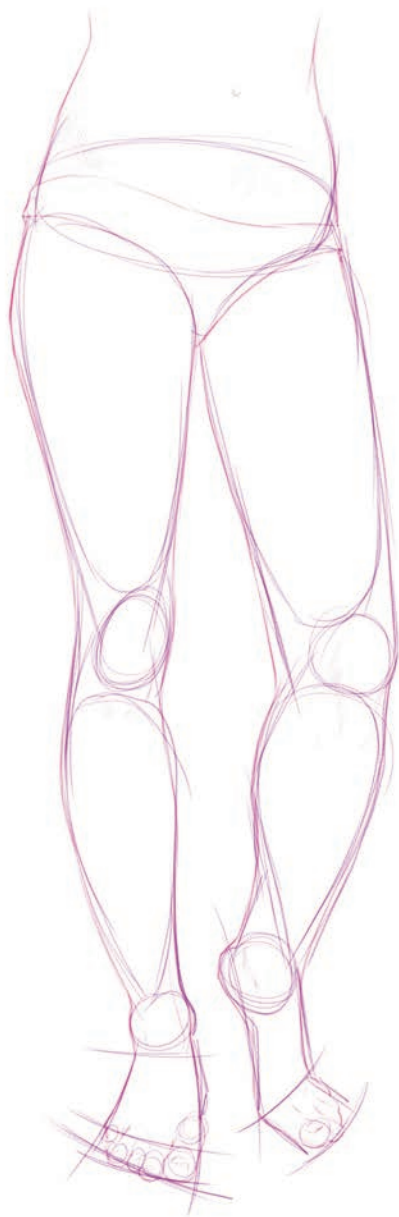
Moving forward, you can now start adding the form to the limbs and begin to shape the body. Use pinched triangular shapes from the waist down and softer shapes on the arm guidelines.

THE LEGS

Now, you should be familiar with the lines and shapes used to create the basic form of the body.

Here is a great example of the female legs in a relaxed standing position. See the difference in the foot where there is more and less weight: On the flat foot, you can see how the toes are more fanlike, whereas the lifted, lighter foot is at an angle to the leg, which lengthens the toes and almost makes them more triangular. Use angled lines on your reference to see this more clearly if you wish.



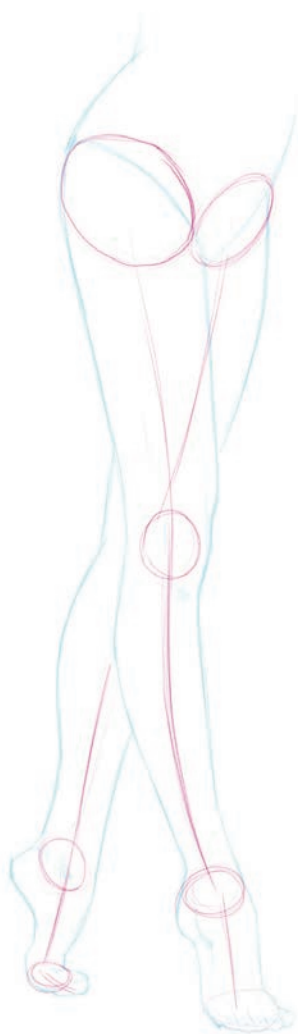


Note the oval shape that marks the lower stomach before the hips. This is where I started the drawing. After you have the oval, you can create the lines for the legs. Notice how the length between the top oval, from the pelvic bone to the knee joint, matches the length from the knee to the ankle joint.

The top of the thighs can also begin as oval shapes: See the lovely conical forms that help guide the form of the thighs. These then turn up, a little smaller this time, to shape the calves. Use ovals to mark the joints of the knees, ankles, and even the toes. Try using tracing paper over magazine cuttings and print outs for this. Look at athletes and fashion models for the most interesting positions. Work that way until you've got a real understanding of the legs and can start creating your own from memory and even imagination!

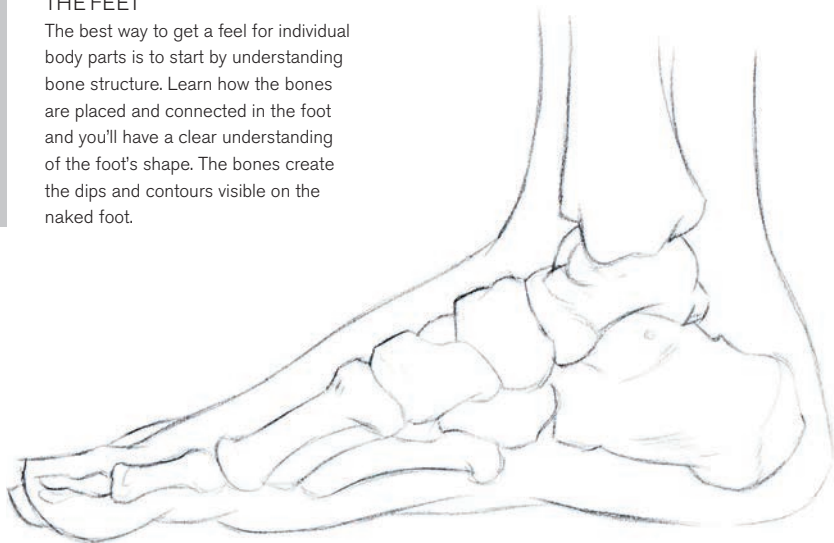
Here, you can see the female legs on tip toes (on the balls of the feet). You can see how the legs are lengthened due to this stance and the bottom half of the torso is lifted. This is a good position for understanding how the body and feet look when someone is wearing high heels. Note how the guides are shown again here and how the thigh and calf curves are softer when lengthened.





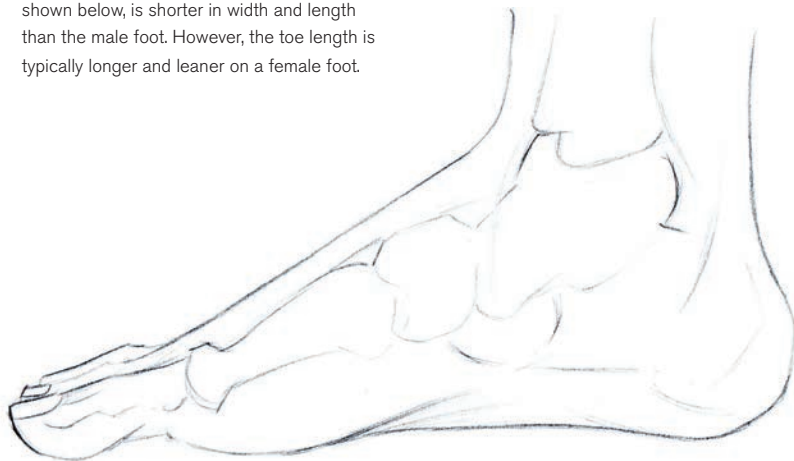
THE FEET

The best way to get a feel for individual body parts is to start by understanding bone structure. Learn how the bones are placed and connected in the foot and you'll have a clear understanding of the foot's shape. The bones create the dips and contours visible on the naked foot.



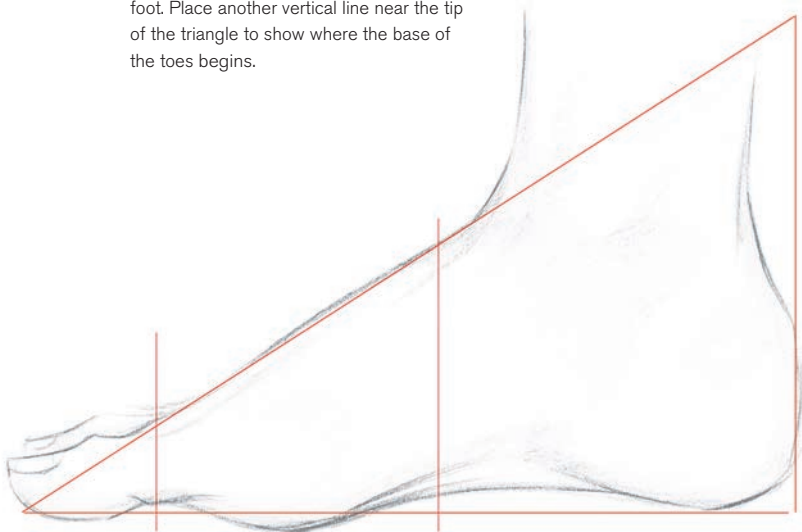
▲ Male foot

There are visible differences between male and female body parts. The female foot, shown below, is shorter in width and length than the male foot. However, the toe length is typically longer and leaner on a female foot.



▲ Female foot

Look at the simple triangular shape that is created. You'll see that there is a middle line that helps guide where the arch is on the foot. Place another vertical line near the tip of the triangle to show where the base of the toes begins.



In this view of the foot from the side, you can see how the foot forms a right angle to the leg.



Here's a breakdown of the foot as seen from above. Study the bone structure, which resembles that of the hand. The big toe has only two bones and one joint, similar to the thumb. The other toes have three bones. Sometimes, the big toe is longer, but sometimes, it's the second toe that's longer.



Here's a simplified way of breaking down the form of the foot and adding structure.

Using the skeleton to create your guidelines, draw the basic outline of the foot. Note the curve from the big toe to the little toe at the tips and base.



Sketch in the toe shapes and toe joints with ovals, as show below.
This will help you understand the foot's shape in different positions.

Create an exercise for yourself. Take photos of a friend's feet or your own in various positions, paying attention to the toes. Print the photos on ordinary printer paper and then draw on top of the photos with simple geometric guidelines until you get a feel for how the foot bends.



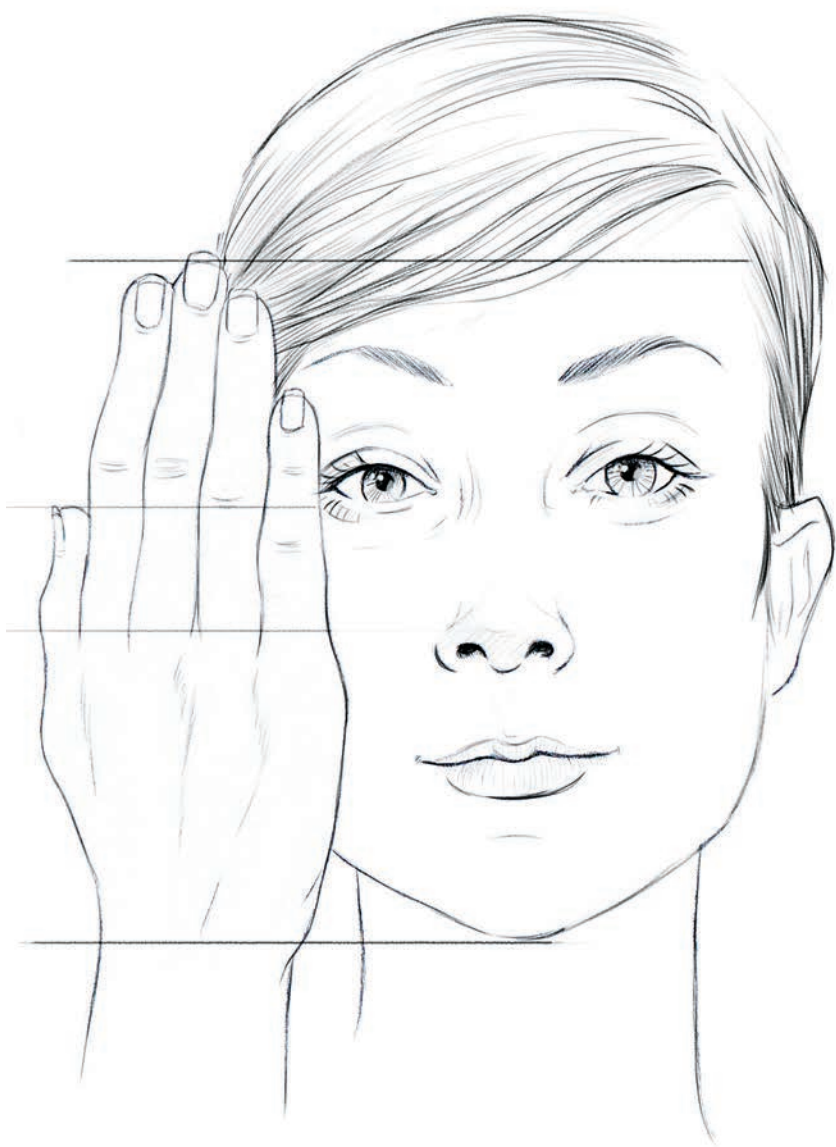
THE HANDS

Due to the complexity of hands, many people find them intimidating to draw. But there's really no mystery to getting the size and proportion of hands just right. Here are a few guidelines for getting there.

As you can see, the hand is nearly the length of the face. Keep this in mind when you're drawing so that you don't make the hands too small. You'll find this guide especially helpful when you're working from memory or imagination.

When the base of the hand matches the bottom of the chin line, the tips of the fingers reach almost to the hairline. The width of this hand is almost half the width of the head. This measurement is good for an approximation of sizes, but keep in mind, since heads and hands differ in size from one individual to another, when the details of a person's character are important to a drawing, you need to pay close attention to the hands. Don't make any assumptions.

The size of the palm is generally about the same in length as the middle finger. You can see this in the following examples. The length of the thumb usually measures to the first joint of the index finger.

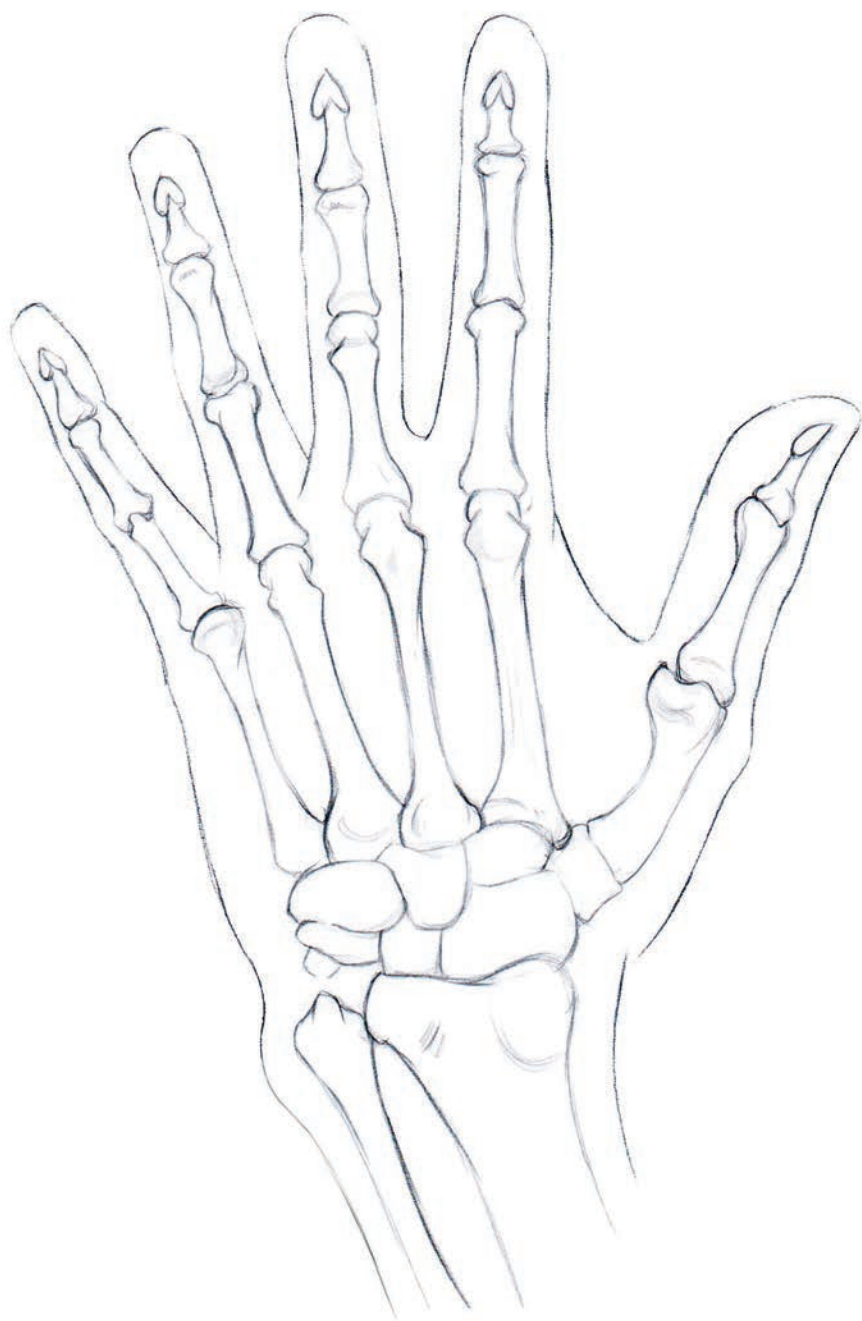


The shapes of most parts of the body are determined by the muscles and flesh. But for the hand, it's the bones that give it shape. In looking at the bones of the hand, you'll see that the thumb has only three bones while the other fingers have four.

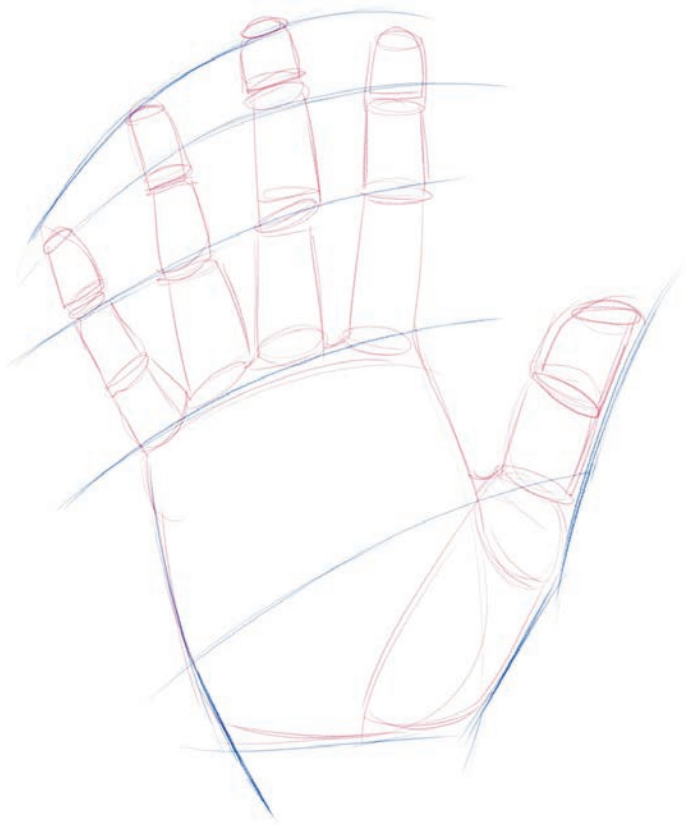
When you're sketching from life, notice the differences between the male and the female hand. The male hand tends to be more solid and fleshy with stockier wrists and fingers and more prominent joints. The female hand is usually narrower, with a softer palm and tapered fingers. Females also usually have slimmer wrists. The ulna is the larger bone that gives shape to the wrist.

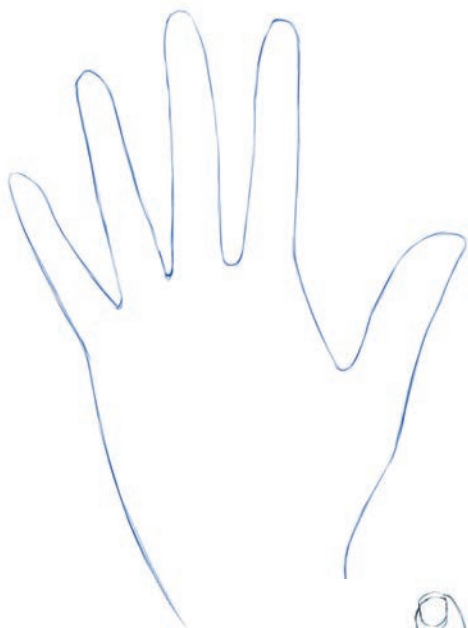
EXERCISE

Here is a simple step-by-step exercise for you to try, beginning with simple geometric shapes and construction lines. This is a good place to begin as it will allow you to use the simple guidelines for three-dimensional hand poses.

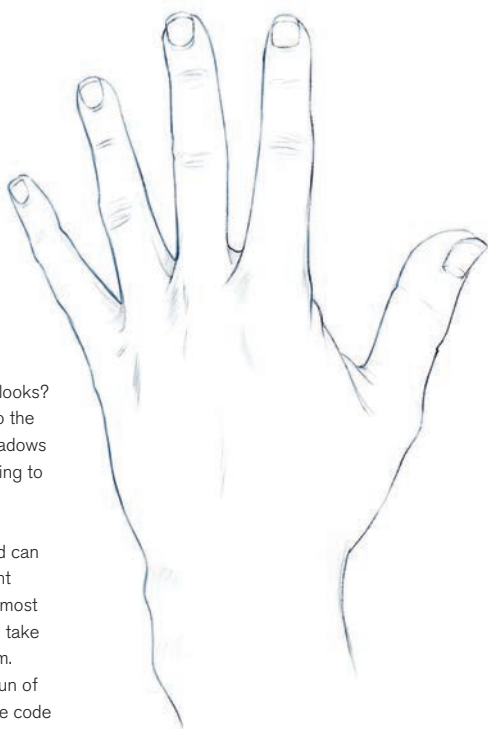


Start by drawing the central rectangular shape for the palm. Notice that it is longer on one side and that the top of the rectangle is a gentle curve. Add smaller tube-like shapes to show the three sections of each finger; this will help you draw them as three-dimensional shapes. Add the thumb and wrist in the same way. See how I've used ovals at the tips of the fingers to emphasize the three-dimensional shape.





Place a fresh piece of paper over your drawing. (It helps if you do this with the initial drawing taped to a sunlit window.) Using the proportions you've established, draw the hand again, rounding the shapes and making sure that the curves between the joints are shown.



Are you happy with the way it looks? Great. Now, paying attention to the light source and where the shadows lie, add a few details and shading to make the hand more realistic.

Hands come in many sizes and can move and rest in many different positions. They are one of the most complex body parts, and it can take a while to master drawing them. Don't be dissuaded! Half the fun of learning to draw is cracking the code of something you found impossibly difficult earlier on.

EXERCISE

Photograph your friends' hands as well as your own in various positions. Print the photos on regular printer paper. You might find it useful to outline the geometric guidelines onto the printed photographs. Then, try drawing them. As shown on this spread and the next, breaking the hand down into its geometric parts will help you understand its complex positioning.









THE FACE

On the left side of this drawing are guidelines that map out the shape and features of the face. The right side shows further rendering with line definitions and a variety of line weights and thicknesses.

Observe the relationships in the face. The eyes are about halfway between the top of the head and the chin. The eyebrows and tip of the nose are about equal distance to the top and bottom of the ears.



Look at this profile to see how guidelines are helpful for understanding angles and profile shape. See that there is a triangular shape with parallel lines. Remember, you can use your pencil to guide your angles here.

EXERCISE

Keep a collection of images of interest from magazines, websites, and books. When you're stuck, you can always call on your library of figures and faces. You'll be able to draw your guidelines directly on top of the photos or do so using tracing paper.



PART TWO: EXPRESSION





EXPRESSIVE GESTURAL DRAWING

Expression is a look, a feeling, a statement. It's a person's style and personality, proclamation and identity. Expression in drawing is that special something that comes with play.



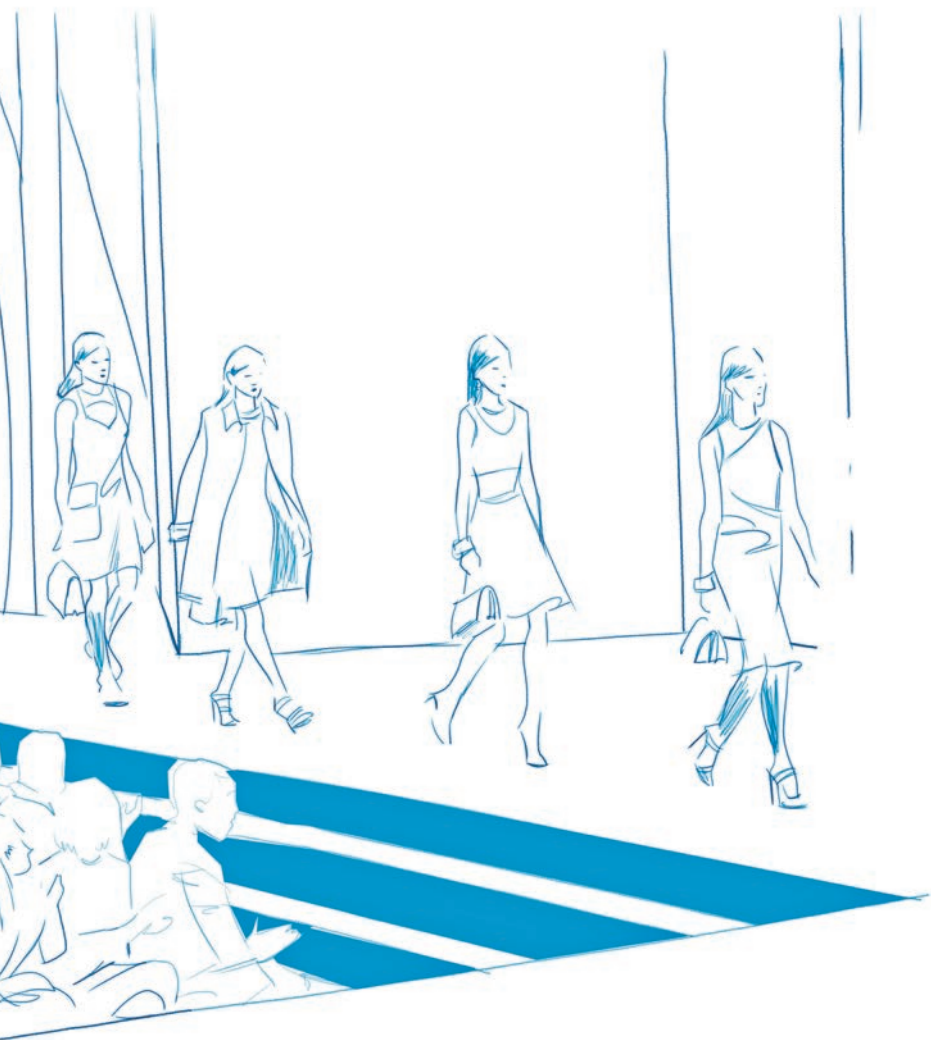
In drawing figures, particularly if you are doing fashion illustration, you'll want to keep things new and fresh. The more flexible you are in how you record what you see, the more opportunities will open up to you. The best way to develop your flexibility is by practicing quick gestural drawing. Practice a lot. Gestural drawing will help you capture quick movement and develop a beautiful personal expression. These drawings were created in less than a minute. You can see there is no framework on these figures, just very quick, crude lines.



Try this: Find photos showing people with different poses and movement from magazines and draw quick gestural sketches of the figures. You can see how you can develop your sketch into a final image—if you want, later in time.

SKETCHING ON THE RUNWAY

Fashion illustrations often depict super-elongated forms. Instead of seven or eight head lengths, they might be eight or nine head lengths—or more. You can also use a fun, more immediate way of making your first guidelines. Look at the images on the next few pages so you see the breakdown.





There are so many ways to create the figure framework, but I'm going to show you how I do mine. As you try this, be sure to keep your knowledge of the human skeleton in mind.

I always start with a basic oval shape for the head—this one is straight and positioned toward the front. Next, I add the neck as a cylindrical shape. Remember that the body is between seven and eight heads in length. It's good to measure that, so you are creating your figure within your sheet of paper.

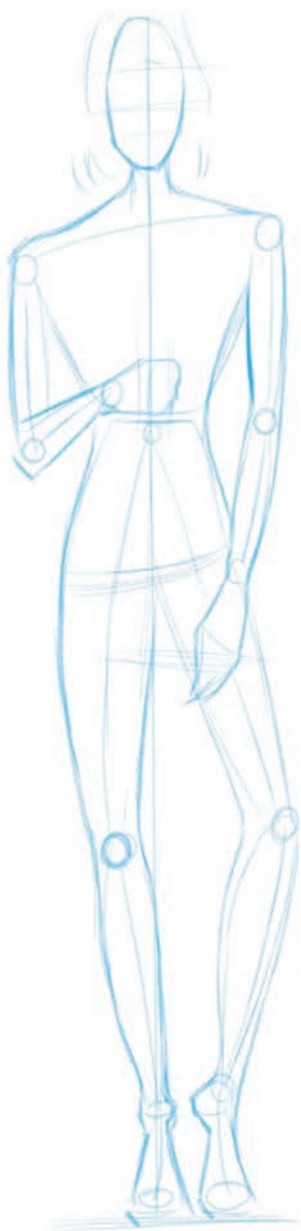
Next, I use a horizontal line to show the width of the shoulders—see how in the reference the shoulders are slightly angled down to the right-hand side of the body. I then use two lines to connect the ends of the shoulders to the neck lines. Note where I have added circles that show the joints of the arms and legs. Use a rhombus shape for both the body above the waist and for the body below. You can see that the elbow joints are placed approximately along the line where they connect (the waist line). Also note how the legs lines run from the waist line and the bottom of the rhombus. I use a horizontal line to show the width of the shoulders—see how in the reference the shoulders are slightly angled down to the right-hand side of the body. I then use two lines to connect the ends of the shoulders to the neck lines. Note where I have added circles that show the joints of the arms and legs. Use a rhombus shape for both the body above the waist and for the body below. You can see that the elbow joints are placed approximately along the line where they connect (the waist line). Also note how the legs lines run from the waist line and the bottom of the rhombus.





Moving forward, you can start adding the form to the limbs and shape the body a little. Use pinched triangular shapes from the waist down and softer shapes on the arm guidelines.

Now, you can start creating the body curves around your shapes, which will start looking more like the final image. I've added a few gestural lines for the hair to make it look more human—it really helps. Don't worry too much about the hands, face, and other details as you really want to concentrate on getting the figure study correct without the distraction of features.





Don't get distracted by the hands, face, and other details—concentrate on getting the figure study correct.

I kept the lines loose and the guide intact so that you can see how the clothes—using limited lines—fit over the body once the frame of the body is completed.

Instead of spending time finishing or finessing this piece, why not pull out another reference and run through this exercise again?

NOW ON TO YOUR DRAWING PAPER

Now that you have an approximate idea of the proportions of the figure, you don't need to make your drawing the exact size of the reference photo. Try to use as much of your sheet of drawing paper as possible. Think about what size you want the head to be and then use the pencil-hold measurement to create the proportions in your drawing.

Start by drawing the vertical line. Now, add two marks to denote the top of the head to the chin, and, as you did on your reference sheet, mark the lines in on your paper.

FIRST FIGURE EXERCISE

Here's a simple breakdown for drawing the figure using a printed reference. This is especially helpful if your figure is walking or moving. Look online for street photography or catwalk imagery. You'll want to grab several examples and print them as this can be addictive and will really help you practice.

Notice in the first diagram that there is a prominent perpendicular line that runs from head to foot. The line falls symmetrically between the eyes, down the middle of the nose, through the body, and into the leg that is taking the body's weight. Start by applying these lines with a ruler on your reference photo first.

Use your pencil and thumb to measure the length of the head in the photo reference. Mark the central line on the reference drawing for the head length. Continue doing this till you reach the bottom of your figure on the printed reference.



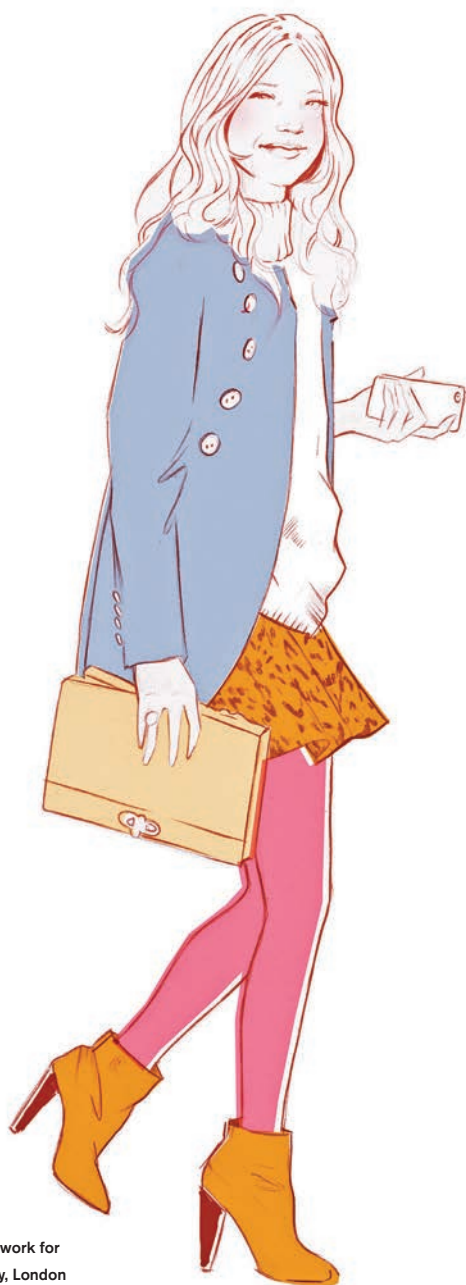
▲ Girl walking toward us step one



▲ Girl walking toward us step two



▲ *Ashley Williamson Catwalk*,
personal project



▲ Storyboard artwork for
a film company, London

SEATED FIGURES

This is a great example to help you understand foreshortening. Foreshortening is when an object, or in this case a body part, appears shorter due to the depth and perspective of the view. Depending on the angle of the legs, these would appear longer or shorter. I used horizontal and vertical lines here to show how other parts of the body influence where the knee lines fall. You'll notice how the bottom of her hair on the left of the image is in line with the back of her right foot. The tops of her turned-up trousers match the vertical lines on both sides and midway through the dropped hand on the right of the image. Marking relationships between different areas of the reference image will help you understand the figure's posture, even when dealing with foreshortening.



You can use as many of these lines to help you with your work as you need—remember that you're learning the structure of the body in all different positions. Just be sure to keep those lines soft!





▲ Quick graphics sketch on a tablet







◀▲ I used pastel and colored graphite to create the studies for this book, basing them off of references I collected from magazines.

DIFFERENT WAYS OF WORKING

USING GRIDS

Grids are a useful way to understand proportion and how body parts relate to each other. They're particularly helpful when your subject is reclining or in a sitting position as you will need to consider foreshortening.

Below is an early stage of a sketch showing a woman sitting in an armchair. In this drawing, I've made a quick sketch of the woman in a seated position, breaking it down into horizontal and vertical lines. Doing this will help you understand the proportions and positioning of the limbs.

Use photo references from magazines to keep practicing and using this grid-like approach.



USING GEOMETRIC SHAPES AND LINES

In this drawing, I've used a looser technique which allows the freedom to create more elongated or stylized figure works. Starting with lines and ovals—shown on page 60—I'm using quick and rough marks to show the seated subject.

This method is great for working from memory or imagination. You can use a wooden drawing model for this too, which you can position in many ways.



WORKING FROM IMAGINATION OR MEMORY

Getting a solid grasp on the positioning of body parts by using the grid method on page 74 will help you draw from your imagination. Once you get the technique down, you can use it to start illustrating your own stories, from everyday scenarios to fantastical imaginative characters.



▲ Miss Led Christmas card design, 2016



In drawing from the imagination, don't feel you have to create everything from the air. Keep collecting imagery and building a library of photos of people, places, clothes, colors, and so on. Start a mood board for inspiration. Also, if you have difficulty drawing hands, for example, look at hands to copy, or if you need to work on a particular position, you can use a photograph as reference. I use Photo Booth on my Mac for a lot of my work. With photographic frameworks, you have a great starting point for your fantastic journey!

THE CHARACTER OF CLOTHING

Patterns and shapes in clothing can add drama and energy to your figures. Use them as a starting point for how you style your drawing. Be expressive—don't feel you always have to work “within the lines;” in fact, try your hardest not to. If you've spent a long time on a drawing and are afraid to experiment with it, scan it, print it on a sheet of Bristol board, and then play with painting on that. You'll feel much freer with the risk taken away. If it's not working for you, just print another and try something else!



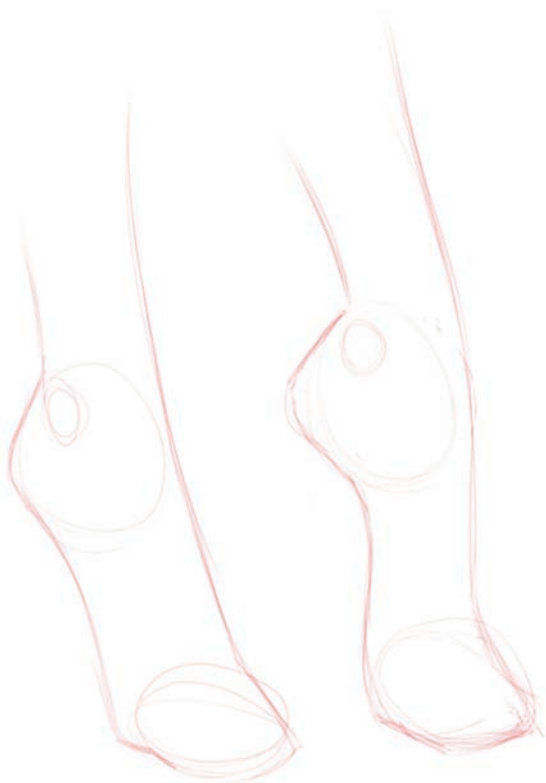
▲ *Weightless*, personal
mixed media painting



▲ Nina, from Miss Led's Illustration for Fashion Video Tutorial

SHOES

When drawing the shoes, you must keep in mind what the feet look like naked. If you've followed the other exercises in drawing the foot, you'll be getting used to the method of applying geometric shapes to the different body parts. The feet here are at different angles, which is good to practice. Look at how I've broken the "naked" foot into geometric shapes—I started with a triangular shape for the overall shape and then added the ovals that denote the ankles and balls of the feet.





As shown previously, feet on tiptoes (on the balls of the feet) are somewhat lengthened. I've shown a couple of examples here for you to copy—see the guides and how the use of geometric shapes helps show the final form. You can see that the foot on the left of the drawing is lifted slightly, showing more lengthening and curvature.









PART THREE: OUT AND ABOUT



STREET SKETCHING

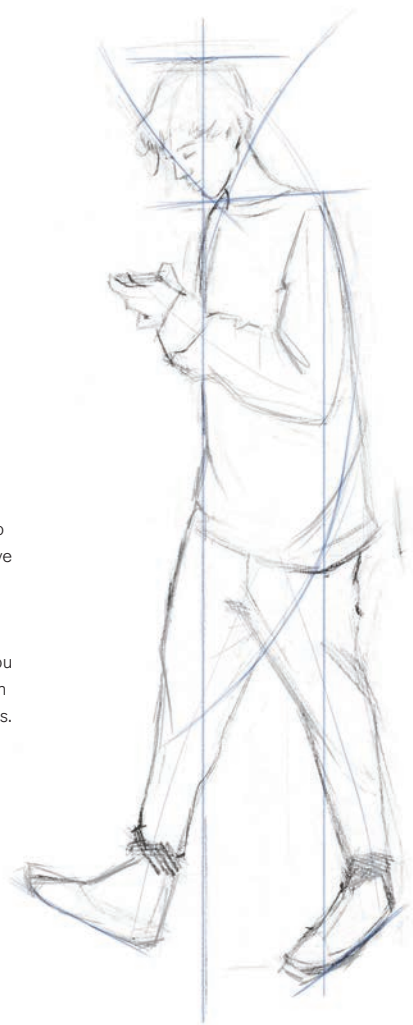
As soon as you leave your home, office, or studio, something amazing happens. In a town and especially a city, you're immediately transported into a world that's constantly moving. It's always unpredictable and exciting to capture. There are also places with less bustle, where you can sit and watch the world pass by. I love the pace of coffee shops, especially in Europe. In a coffee shop, the people around you are settled, relaxed, reading, or chatting with friends. It's a good spot for sketching and improving your figure drawing.

If you're self-conscious about sketching in public, here are few ways to help build your confidence. Start by choosing one of the exercises in this book. Working from a book means you're not having to look up from your drawing every few minutes to observe the people around you. That will help get you into a comfortable work zone. Once you get involved in your drawing, you'll have forgotten everyone around you.

Another thing you might try is to start the exercises at home. Sometimes, a blank page blocks confidence, and that may be the only thing you need to overcome.



Don't be discouraged about having many unfinished drawings in your sketchbook; these are great to pick up and continue while you're getting used to drawing in a public setting.



Tip: When you're struggling with a drawing, it's good to stop and either move on to a fresh page or revisit another drawing. You can return to the one you were struggling with later, with fresh eyes.

I cannot mention guidelines enough. There is no limit to how many guidelines you use; you just need to connect the relationships in the figure and draw your guides as you see them. For this walking figure, one of the main lines I saw initially was the curved line from the back of the lowered head to the front knee. You can see it as an arc. The other arc shows the line of the shirt along the chin and the ear. You can add your horizontal and vertical lines before the arcs or after—practice looking and drawing to work out how you visualize and record. Keep working on your reference images because you will have a lot of exciting drawings going and you'll be developing quickly.

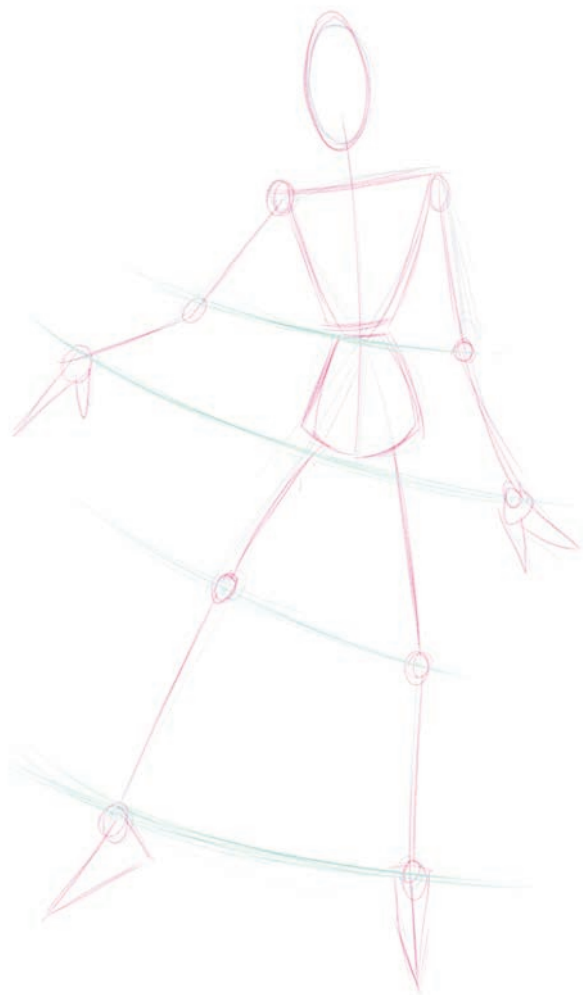
Remember my tips and keep collecting references and have them at hand. When stuck on one drawing, move to the next one. You can rotate among a few drawings at a time to keep your momentum and excitement going.

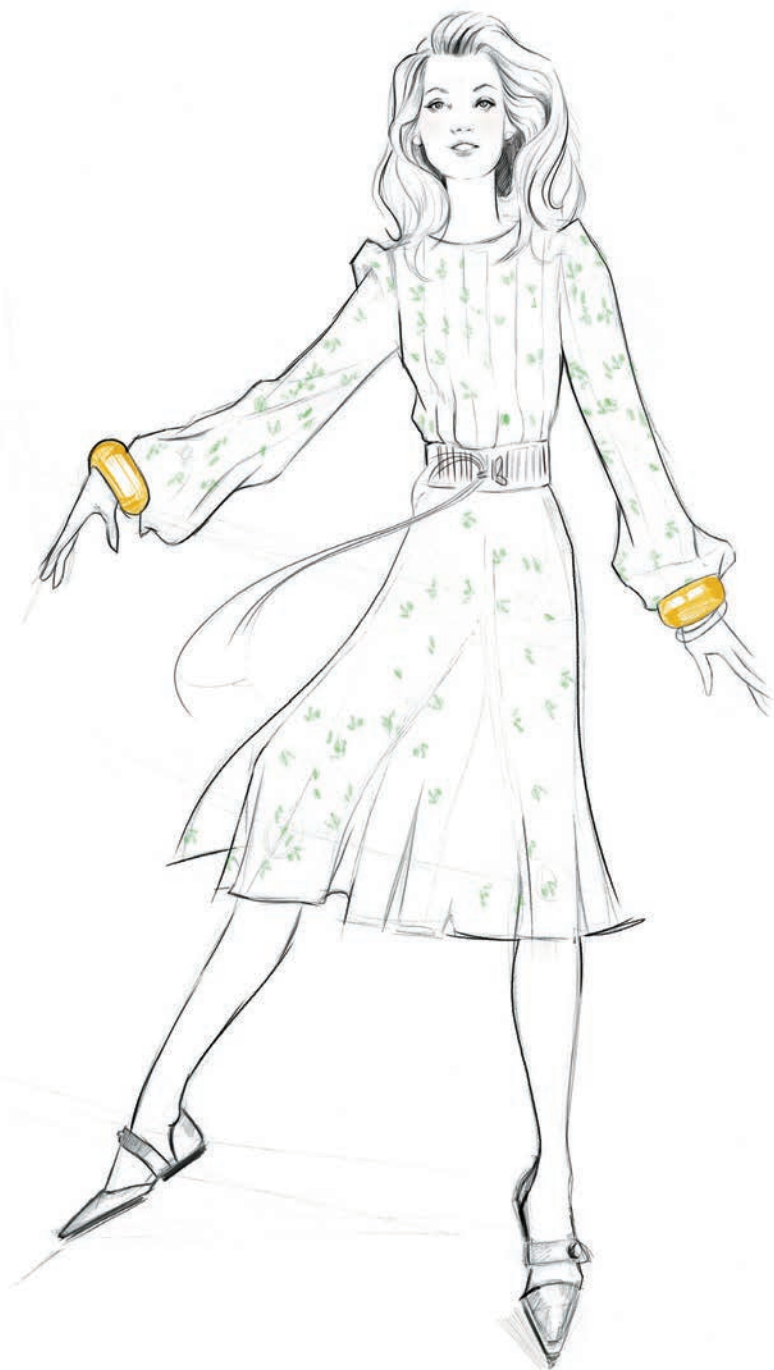


MOVING PEOPLE

When your subjects are moving, it might seem impossible to capture them on paper. It's true you won't have the time to create all the construction lines we discussed earlier, but that's the challenge that makes sketching in public really interesting.

Use loose lines and color to help frame a figure and allow a sense of place and flow of energy to develop.





Environments add a feeling of depth and character to your work. Look how the horizontal lines in the backgrounds of the images on pages 94 through 96 reinforce the movement of walking of the central figures.



Drawing should never—I repeat, never—cause you any stress. You draw because you want to relax, or learn, or play. Here are a few examples from my favorite exercise for loosening up. I do it myself to help keep my sketching free and expressive. The quicker you can record what you see in front of you and embrace the imperfections as you develop your drawing style, the quicker you'll improve!







Continuous Drawing Exercise: This is an exercise I learned in art school and I still use it today. It's such a departure from my more considered figure and portrait drawing. The best thing about it is it's quick, so you can do it a lot!

The objective of this exercise is pretty simple. Keep your pencil on the paper and draw in one continuous single line. Do not take your pencil off the paper. You can do this as fast or as slow as you wish, but I'd advise slower when beginning.

Here are a couple of images that started as continuous line drawings.





Dynamic environments



Walking figures in profile



KEEP EVERYTHING

Remember that these exercises are for you to keep drawing. Don't ever throw your first few exercises and drawings away. Put them in a bottom drawer or in a folder out of sight. You're going to look at them in a week or month ahead, and they will reveal to you how much you've improved!

PRACTICE MORE

If you're serious about learning to draw the figure, and I'm sure you are, then keep practicing: Even full-time professional artists go to life drawing classes, so they're a great place to start.

Even better, go to galleries. Check events at your nearest galleries for evening classes and you can draw and paint from their collection of artworks and sculpture.

THINK THREE-DimensionALLY

What better way is there to luxuriate over drawing and studying the figure than sitting in a gallery drawing from the ancient Greek statues? These figures have all the time in the world. They're wonderful resources for understanding the athletic and muscular figure.

PART FOUR: MEDIA GALLERY





SOFT PASTEL AND CHALK



WATERCOLOR AND INK



MIXED MEDIA AND WATERCOLOR



DIGITAL COLLAGE AND BRUSHES



GRAPHITE PENCIL



MIXED MEDIA





ACKNOWLEDGMENTS

I dedicate this book to Pops. Thank you for your support and encouragement, always.

I want to offer a huge heartfelt thanks to everyone who has supported Miss Led over the past ten years. To those who have offered kind words via email or social media, who have purchased prints, bought books, and have come to say hi at exhibitions and events.

To my wonderful clients who have commissioned and continued to collaborate with me on so many magical and exciting projects—thank you!

Thank you to the fantastic team at The Quarto Group, especially Cara, Judith, and David, for their expertise and hard work in making this book happen.

My constant thanks goes out to my mum, who has always listened tirelessly to my ideas and excitement through the years, and continuously fuels me with her energy and excitement. You're the best.

Thank you to my very dear family and friends for being reliably there and keeping me grounded at all times.

And finally a special acknowledgment to Abi, my best friend and partner in life. Thank you for being such a positive force. I love you very much.

ABOUT THE AUTHOR

Joanna Henly, a.k.a. Miss Led, is an artist, illustrator, and art director based in London.

She is known for obsessively detailed and lushly rendered pieces across a wide range of media and scale, including paper, canvas, murals, installation, and digital realms.

As an illustrator, she works to commission for corporate brands, products, packaging, and advertising campaigns with specific experience in the fashion, beauty, and technology sectors.

As an artist, she works on projects from portrait commissions to large-scale complex works. These are often shown in public spaces or live performances. In addition, she creates personal work, which is exhibited globally. She has had solo shows in both Europe and Asia.

Jo is a strong promoter of professional practice in her art and illustration, including being a global ambassador for Liquitex paints and a European ambassador for Wacom. She is also a passionate educator, using social media and podcasts to reach her online audience of more than a million followers. Visit her at www.missled.co.uk.



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First published in 2018 by Rockport Publishers, an imprint of The Quarto Group,
100 Cummings Center, Suite 265-D, Beverly, MA 01915, USA.
T (978) 282-9590 F (978) 283-2742 QuartoKnows.com

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10 9 8 7 6 5 4 3 2 1

ISBN: 978-1-63159-471-7

Digital edition published in 2018
eISBN: 978-1-63159-472-4

Library of Congress Cataloging-in-Publication Data is available

Design: The Lost & Found Dept.
Cover Image: Joanna Henly
Page Layout: Claire MacMaster, barefoot art graphic design

Printed in China

A Quick, Visual Guide for Learning Figure Drawing

This lively, graphic approach to explaining the secrets and details of figure drawing will have you looking and learning with step-by-step illustrations and expert tips from London-based artist Miss Led, a.k.a. Joanna Henly. Drawing instructions are given through quick visual exercises in *Pocket Art: Figure Drawing*, the second book in a new series that began with Miss Led's *Pocket Art: Portrait Drawing*. This compact 112-page book is just right for carrying in a backpack or pocket when you're learning on the go.

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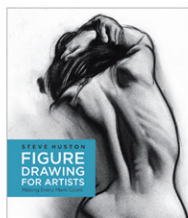


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